

Emergence

Sunday November 19, 2017

35th Anniversary Season

**ESPRIT
ORCHESTRA**

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Founding Music Director
& Conductor**

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MUSIC DIRECTOR'S MESSAGE

In planning this evening's concert I aimed at providing you with a multi-faceted aural experience that includes abstract, immersive works as well as pieces that draw you directly into thoughts or visions with specific or suggestive programmatic references.

The immersive works, by Dalbavie and Bjarnason, each have their own distinct way of immersing listeners. Dalbavie surrounds the audience with members of the orchestra to bring them intimately into the intricacies and virtuosic energies that the soloist and orchestra engage in. Bjarnason on the other hand, with a very large orchestra on stage, creates massive, sensory walls of orchestral colours and textures that envelop the audience.

While not sacrificing anything in regard to colour, texture or cohesive forms, Schmidt and Sokolović enhance our concert by providing sonic clues about what is being described in the music – Schmidt reflecting on places visited (or to be visited) and Sokolović reminiscing about childhood and imitating mechanical things.

Tonight's concert, as with all programs in Esprit's line-up this season, has diverse wonders and subtleties and reveals the powerful spells that today's music can have over us, as well as the enjoyment it can provide. We welcome you in sharing this evening with us.

A handwritten signature in black ink, appearing to read "Alex Pauk". The signature is fluid and cursive, with a large, stylized 'A' at the beginning.

Alex Pauk, C.M.



ESPRIT ORCHESTRA 35th Anniversary Season

On behalf of the Government of Ontario, I am delighted to extend warm greetings to everyone attending the 35th Anniversary Season of Esprit Orchestra.

Arts and culture are vital elements of a dynamic province and nation. They help us understand our evolving cultural identity, foster a positive climate for tourism, innovation and growth, and create vibrant communities.

As Premier and as a Canadian, I am proud of this outstanding orchestra's reputation for excellence and creativity. I would like to commend Esprit Orchestra for its commitment to performing and promoting new orchestral music.

In doing so, you are keeping the orchestral music scene vibrant and relevant for the next generation of concert-goers.

Our government will continue to work with the cultural community as, together, we build a more dynamic and vibrant artistic landscape for our province.

I offer my best wishes for another successful season of fine performances.



Kathleen Wynne
Premier



Emergence

ESPRIT ORCHESTRA

ALEX PAUK, Music Director and Conductor

Sunday November 19, 2017 | Koerner Hall

FEATURED SOLOIST:

VÉRONIQUE MATHIEU - Violin

7:15pm	Pre-Concert Talk Hosted by Alexina Louie
8:00pm	Concert

PROGRAM

Ana Sokolović (Canada)	<i>Ringelspiel</i> (2013)
Marc-André Dalbavie (France)	Concerto for Violin and Orchestra (1996)* <i>Partie I</i> <i>Partie II</i>

INTERMISSION

Douglas Schmidt (Canada)	Just a stranger here myself... (2014)** <i>in five movements</i>
Daníel Bjarnason (Iceland)	Emergence (2011) <i>I. Silence</i> <i>II. Black Breathing</i> <i>III. Emergence</i>

*Canadian Premiere

**Previously Commissioned by Esprit with funding from The Koerner Foundation.

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ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

VIOLIN I

Stephen Sitarski,
*concertmaster**
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Sandra Baron
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Joanna Zabrowarna
Renee London
Kate Unrau
Christine Chesebrough
Parmela Attariwala
Jayne Maddison
Alexey Pankratov
Emily Kruspe
Laura D'Angelo
Sarah Fraser Raff

VIOLIN II

Bethany Bergman*
Hiroko Kagawa
Louise Pauls
Janet Horne Cozens
Jennifer Burford
Laurel Mascarenhas
Xiao Grabke
Clara Lee
Terri Croft
Megan Jones
Elizabeth Andrews
Kathryn Sugden
Leslie Ting
Suhashini Arulanandam

VIOLA

Rhyll Peel*
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Anthony Rapoport
Rory McLeod
Laurence Schaufele
Catherine Gray
Alex McLeod
Brigitte LaMarche
Katrina Chitty
Woosol Cho

CELLO

Marianne Pack*
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OF JOHN SUTHERLAND

Olga Laktionova
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Margaret Gay
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Mary-Katherine Finch
Bryan Holt
Amahl Arulanandam
Jill Vitols
Rachel Pomedli
Amy Laing
Ashton Lim

BASS

Hans Preuss*
Rob Wolanski
Natalie Kemerer
Jonathan Yeoh
Calum MacLeod
Lisa Haddock
Neal Evans
Jesse Dietschi

FLUTE

Douglas Stewart*
Maria Pelletier, *piccolo*
Leslie Newman, *piccolo*

OBOE

Ron Cohen Mann*
Karen Rotenberg
Jasper Hitchcock,
English horn

CLARINET

Colleen Cook*
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Richard Thomson,
bass clarinet
Michele Verheul

BASSOON

Gerald Robinson*
William Cannaway,
contrabassoon
Stephen Mosher

HORN

Christine Passmore*
Diane Doig
Gary Pattison
Linda Bronicheski

TRUMPET

Robert Venables*
Anita McAlister
Michael Fedyshyn

TROMBONE

David Archer*
David Pell, *bass trombone*
Ian Cowie
Megan Hodge

TUBA

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PIANO

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HARP

Erica Goodman

PERCUSSION

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ALEX PAUK

Founding Music Director and Conductor

Alex Pauk was inducted into the Order of Canada on September 23rd, 2015. Through founding Esprit Orchestra in 1983 and devoting the organization to new music, Pauk has revitalized orchestral life for composers across Canada. Through building and sustaining Esprit's high calibre performances, commissioning program, innovative programming (70% Canadian), recordings, outreach projects, national and international tours, and multimedia ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor, he attains excellent performances on stage and in recordings. Pauk's commissioning of Canadian composers of all ages and stylistic trends is central to his work. In 2007, Pauk was a recipient of the Canada Council for the Arts Molson Prize, awarded to those who contribute to the cultural and intellectual heritage of Canada. Pauk's commitment to the community through Esprit has also garnered SOCAN and Chalmers Awards, as well as three Lieutenant Governor's Arts Awards. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and programming.

In addition to his work as a conductor, Alex Pauk has a prolific career as a composer, having written music for every kind of performing ensemble. Pauk has composed for and conducted more than sixty works for organizations such as the Société de Musique Contemporaine du Québec, CBC Vancouver Orchestra, New Music Concerts, Vancouver New Music Society, the Toronto Symphony Orchestra, and Esprit Orchestra.

Pauk graduated from the University of Toronto Faculty of Music in 1971. He currently resides in Toronto with his wife, Alexina Louie, who is his vital partner in the development of Esprit Orchestra.

STEPHEN SITARSKI

Concertmaster

Stephen Sitarski enjoys a varied career as a violinist and musician. He is concertmaster of both the Hamilton Philharmonic Orchestra and Esprit Orchestra, and held the same position with the Kitchener-Waterloo Symphony (KWS) for 15 seasons. During his tenure in K-W, Sitarski became Artistic Director of the KWS Baroque and Beyond. Stephen has also been guest concertmaster across North America. He has served as Associate Concertmaster of the Canadian Opera Company, the Winnipeg Symphony Orchestra, and was guest concertmaster and soloist with the National Ballet Orchestra for *Eugene Onegin* and *Russian Seasons* in March 2011.

Stephen frequently appears as soloist with many concertos in the standard repertoire as well as concertos written specially for him by Canadian composers such as Kelly-Marie Murphy (*Blood Upon the Body*, *Ice Upon the Soul*, 2006 premiere with Kitchener-Waterloo Symphony), and Glenn Buhr (*Violin Concerto*, 2000 premiere with Kitchener-Waterloo Symphony). Stephen is a founding member of Trio Laurier and is a regular participant in diverse chamber groups and festival events nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed the Art of Time Ensemble and Soundstreams, with which Stephen completed a tour in May 2012 to Taiwan and China, performing works by Tan Dun and R. Murray Schafer.

Stephen has arranged music for the Emperor Quartet, Quartetto Gelato (*Octosca*) and the Kitchener-Waterloo Symphony. Stephen was awarded the Queen's Jubilee Medal. He is on the faculty of the National Youth Orchestra and Wilfrid Laurier University, as well as Toronto's Glenn Gould School at the Royal Conservatory of Music. He maintains an active private studio.

VÉRONIQUE MATHIEU

Violin Soloist

Canadian violinist Véronique Mathieu has performed as a soloist and chamber musician throughout Asia, Europe, South Africa, South America, and the United States. She was a prizewinner in the 2012 Eckhardt-Gramatté Contemporary Music Competition and the 2010 Kraków International Contemporary Music Competition as well as a three-time winner of the Canada Council Bank of Instruments Competition. Mathieu is Assistant Professor of Violin and the director of the Strings Division at the University of Kansas, artist-in-residence at the Festival International de Musica Erudita de Piracicaba in Brazil, and assistant concertmaster of the International Chamber Orchestra of Puerto Rico.

An avid contemporary music performer, Mathieu has commissioned and premiered many works by American and Canadian composers, and recorded for the CD series *New Music at Indiana University*, Radio-Canada, Centrediscs, PARMA, and Pheromone. She has performed as a soloist with many orchestras nationally and internationally. Highlights of this season include a performance of Corigliano's Chaconne at the composer's 80th birthday celebration, concerts in Vietnam for the celebrations of Canada 150, and recitals in Brazil, Canada, and the United States. Her recent CD debut of solo works by Boulez, Donatoni, and Lutoslawski was praised as a recording of "outstanding violin playing". Véronique also recently released TRUE NORTH, a CD of Canadian works on Centrediscs with pianist Stephanie Chua. The CD includes premieres by Brian Harman and Adam Scime.

Mathieu won many prizes in Canada before completing her Bachelor's Degree in Music at the Québec Conservatory. She obtained an Artist Diploma with outstanding achievement in violin performance as a student of Denise Lupien at McGill University, where she received the Ethel J. Ivey Award and the Lloyd Carr Harris Scholarship. Mathieu completed a Performer Diploma and a Master's Degree in music at the Indiana University Jacobs School of Music with professor Miriam Fried while working as an Associate Instructor in violin. She also completed a Doctor of Music degree in violin performance at the same institution under the guidance of Mark Kaplan, and completed a fellowship at the Glenn Gould School in Toronto.

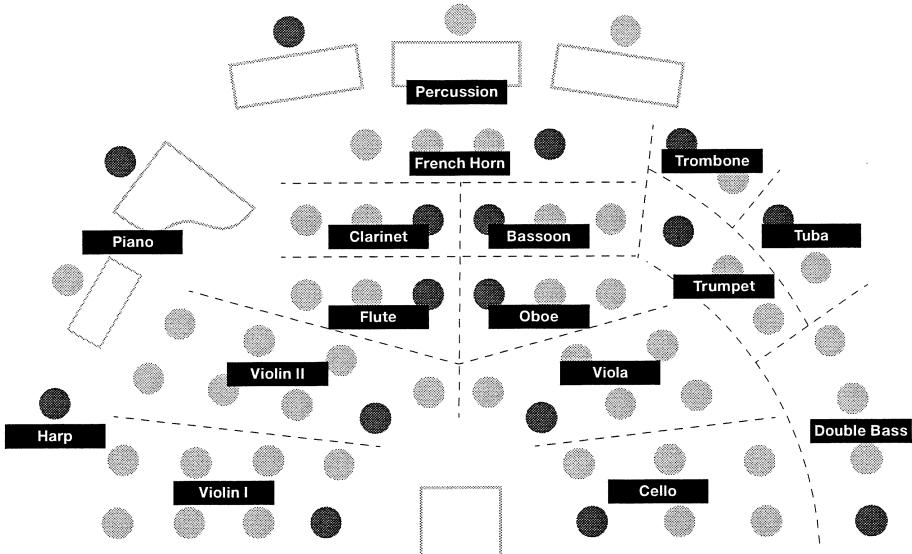
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Rachel Gauntlett – Operations Manager
rachel@espritorchestra.com
416.815.7887

ANA SOKOLOVIĆ

Ringelspiel (2013)

Composer's Note:

Ringelspiel was Sokolović's first commissioned work for the NAC Orchestra. The fifteen-minute *Ringelspiel* (Austrian-German for merry-go-around, which is similar to Ringispil in Sokolović's native Serbian) is laid out in seven short, connected sections. To most of us, a merry-go-round brings back memories of childhood and conjures up emotional responses of nostalgia and naïveté. So too does it for this composer. In addition, Sokolović has derived inspiration from the mechanical aspects of a merry-go-round – its simplicity of movement, its circular motion, and its status as an icon of the machine age.

MARC-ANDRÉ DALBAVIE

Concerto for Violin and Orchestra
(1996)

Conductor's Note:

The listener is drawn into Dalbavie's violin concerto through a drifting set of opening chords and textural sonorities. Before long the violin soloist enters, combining with the orchestra

onstage in unexpected ways. While the solo part is the focal point, the piece almost moves into the realm of being a concerto for orchestra full of striking interjections and orchestrations of great interest on their own. The soloist's part moves in and out of orchestral episodes, always independent yet also seeming to be part of the orchestral activity rather than being accompanied as in a traditional concerto.

The piece initially appears as a traditional concerto with the virtuosity of the soloist as a focal point of reference. But this changes as the composer takes advantage of the possible combinations made available through the spatial redefinition of orchestral sonority. The violin line can be detached from the orchestral flow, or merge with it in an overall timbre. The musical elements of this work are an integral part of a continuous transformation created by the dissolution of the concerto genre.

DOUGLAS SCHMIDT

Just a stranger here myself...
(2014)

Composer's Note:

The title of this work *Just a stranger here myself...* is

inspired by a song by Kurt Weill (music) and Ogden Nash (lyrics) from *One Touch of Venus*. There is no reference to the music or subject matter of Weill's work. My personal use of the phrase refers to places that I have either visited or lived in. Most particularly since moving to Germany, I often find myself feeling like a stranger. The odd thing is that when I return to my home country Canada, I feel the same way after becoming somewhat acculturated to a German mentality. The whole idea of immigration and cultural appropriation somehow takes on a new meaning.

There are also two books and a British sitcom sharing the same title. The first, by travel writer Bill Bryerson, is called *I'm a Stranger Here Myself: Notes on Returning to America 20 Years Away*. The second, by John Seymour, is called *I'm a Stranger Here Myself: The Story of a Welsh Farm*. Finally, the British sitcom: *Sorry, I'm a Stranger Here Myself*.

DANÍEL BJARNASON
Emergence (2011)

Composer's Note:

"Emergence is a triptych in which the musical substance comes into focus via an

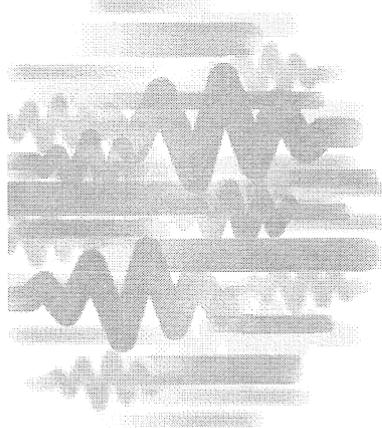
amalgam of minimalist gestures and long-term harmonic planes." – *Richard Whitehouse*

"This piece is aptly titled *Emergence*. The inexorable progresses of the underlying harmonies suggest a vast, pre-existing form just coming into view, but while these harmonies keep steady somewhere beneath the audible surface of the piece, they're manifested in a range of unstable attacks, hesitations, and anticipations." – *Bedroom Community*

Emergence was my first purely orchestral piece. It was written for the Iceland Symphony Orchestra and premiered by them at the Dark Music Days Festival in Reykjavik in January 2011, conducted by myself. I have since made a few edits to the work. The main one is a new ending I recently made to the last movement. The piece was recorded for the Bedroom Community label and came out on the album *Over Light Earth* in 2013. A new recording of the work, featuring Orchestra, will be found on the album *Recurrence* which comes out in April 2017 on the Sono Luminus label.

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UPCOMING CONCERTS
AT KOERNER HALL



Plug In

Sunday February 11, 2018

Eugene Astapov *Hear My Voice*

Unsuk Chin *Mannequin*

Tan Dun *Passacaglia: Secret of Wind and Birds*

José Evangelista *Symphonie minute*

Matthew Ricketts *Lilt*

Alex Pauk - conductor

Jennifer Nichols - choreographer/dancer

Taiko Plus!

Sunday April 15, 2018

Chris Paul Harman *New Work*

Maki Ishii *Mono-Prism*

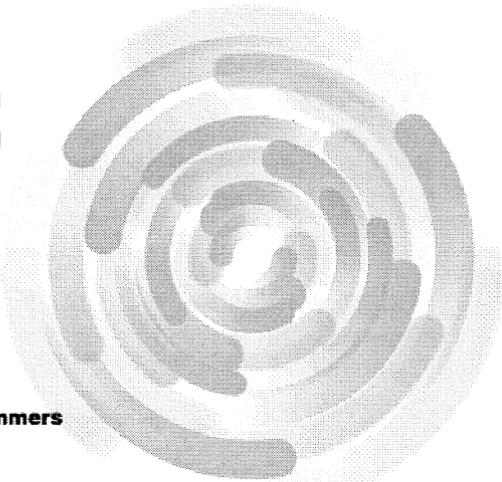
Fuhong Shi *Concentric Circles*

Scott Wilson *Dark Matter*

Alex Pauk - conductor

Shannon Mercer - soprano

Nagata Shachu - Japanese taiko drummers



COMPOSER BIOGRAPHIES

ANA SOKOLOVIĆ (b.1968)

Serbian-born composer Ana Sokolović, who has lived in Montreal for two decades, has been immersed in the arts all her life. Before taking up theatre and music, she studied classical ballet. She studied composition at university under

Dusan Radić in Novi Sad and Zoran Erić in Belgrade. She then completed a Master's degree under the supervision of José Evangelista at the University of Montreal in the mid-1990s. Her work is suffused with her fascination for different forms of artistic expression. Both rich and playful, her compositions draw the listener into a vividly imagined world, often inspired by Balkan folk music and its asymmetrical festive rhythms.

Over the years, Ana Sokolović has earned a steady stream of commissions and awards. Today, her repertoire includes orchestral, vocal, chamber, operatic and theatrical pieces. From 1995 to 1998, she was a three-time recipient of the SOCAN Foundation Award for Young Composers. In the

1999 edition of the CBC Young Composers Competition, she won the grand prize along with first prize in the chamber music category. In 2005, she won the Joseph S. Stauffer Prize (Canada Council), and in 2007 the Conseil québécois de la musique awarded her the Prix Opus for composer of the year. In 2008 and 2012, she won the Jan V. Matejcek Award (SOCAN). In 2009, she won the prestigious National Arts Centre Award, which included commissions, residencies and teaching positions over a five-year period. In 2012, her opera *Svadba-Wedding* received six nominations for the Dora Mavor Moore Awards and won for Outstanding New Musical/Opera. The opera then went on tour in Canada and Europe until 2015.

The Société de musique contemporaine du Québec recently marked the 20th anniversary of Sokolović's arrival in Quebec with a celebration of her body of work. The series, held over the 2011-12 season, attracted record participation as Canadian artists and organizations enthusiastically answered the call. More than 200 events were presented in

her honour from coast to coast.

Ana Sokolović recently received a commission from the Canadian Opera Company for a main-stage opera to be premiered during the 2019-20 season. Ana Sokolović teaches composition at the University of Montreal.

Biography courtesy of Ana Sokolović.

MARC-ANDRÉ DALBAVIE (b.1961)

Marc-André Dalbavie is now one of the most frequently performed composers of his generation, having opened up contemporary music in numerous directions. He has received commissions from the most prestigious orchestras (Chicago Symphony, Cleveland Orchestra, Berlin Philharmonic, Philadelphia Orchestra, Orchestre de Paris, BBC Symphony, Montreal Symphony, Tokyo Philharmonic, and more), as well as from musical institutions such as Carnegie Hall, Suntory Hall in Tokyo, London's 'Proms' Festival, Aspen Music Festival, Marlboro Festival, Radio

France's Présences festival, Cité de la Musique in Paris.

Starting from research on timbre and the phenomenon of sound, linked to electronics, he went on to produce a set of spatialized acoustic pieces. These create a spatial sensation in continuous transformation, within which the listener is immersed. Written especially for the halls and venues where they were to have their first performances, some of them are even in situ works and, as such, modify the framework of the traditional concert. At the same time, the composer began work on the orchestra in order to explore the full potential from sound diffraction up to the symphonic bloc, gliding from one to the other via the principle of generalized morphing. This innovative context has enabled him to lift several modernist taboos, and he has thus reintegrated consonance and rhythmic beat, redeployed the genres of concerto or certain chamber music combinations, given back its melodic fluidity to the voice, and rethought the question of text/music relations.

In October 2010, he conducted the premiere of his

first opera, *Gesualdo*, on a libretto by Richard Millet, at the Opernhaus in Zurich, directed by Patrice Caurier and Moshe Leiser. He also conducted his opera *Charlotte Salomon*, on a libretto by Barbara Honigmann and staged by Luc Bondy on July 28th, 2014 for the premiere in Salzburg Festival.

Biography courtesy of Gérard Billaudot Éditeur.

DOUGLAS SCHMIDT (b.1962)

At the age of 7, a door-to-door accordion salesman came to Douglas Schmidt's house selling accordions. The choice offered was a red or a white instrument. Douglas chose the red one and tentatively began his music career. At the age of 12 he also became interested in the clarinet, bought one for 20 dollars, and began to play on it. Two years later at the age of 14 he started winning many instrumental competitions on the accordion, but soon became frustrated with the lack of good arrangements and repertoire available for that instrument at the time. So, he began a career of composing and arranging his own music.

While completing a Doctorate

of Music degree at the University of British Columbia, Schmidt had a meeting with the legendary bandoneonist and composer Astor Piazzolla, an experience that eventually changed his musical direction. Piazzolla stated that finding and keeping one's identity through personal experience as a musician is crucial but not easy to achieve. Schmidt now plays and performs on the German bandoneon and also composes music. The bandoneon is an incredibly complicated German type of concertina designed to play church music as a substitute for the organ and was adopted by Argentineans for their tango music. Schmidt believes that the instrument chose him; the sound and feel of playing it became part of his mental and physical essence. Since meeting Piazzolla, Schmidt has performed with many symphony orchestras including the Buffalo, London, Montreal, Esprit, Nova Scotia, former CBC, Victoria, Montana, and Berlin.

As a composer, he wears many different stylistic hats but strives to maintain an individual voice of uniqueness. Allowing his immediate environment and

experiences to directly influence his musical creativity is crucial. Schmidt is a Canadian citizen, but lived in Dusseldorf and Berlin, Germany for six years; he now resides in Saigon (Ho Chi Minh City), South Vietnam teaching International Baccalaureate Music. He is also currently an examiner for the Oxford University International Baccalaureate music program.

Biography courtesy of Douglas Schmidt.

DANÍEL BJARNASON (b.1979)

Icelandic composer and conductor Daníel Bjarnason is currently artist-in-residence with the Iceland Symphony Orchestra and composer in residence at the Muziekgebouw Frits Philips Eindhoven. As a co-curator of the Los Angeles Philharmonic's Reykjavík Festival with Esa-Pekka Salonen, Bjarnason was featured as both a conductor and composer in Los Angeles in 2017, with his *Violin Concerto* premiering with Gustavo Dudamel and soloist Pekka Kuusisto at the Hollywood Bowl in August.

Recent commissions further include works for the Cincinnati Symphony Orchestra, Rambert Dance Company, Britten Sinfonia, Jennifer Koh, So Percussion, Calefax, Calder Quartet, and a new opera for the Danish National Opera which premiered in August 2017 as part of the Aarhus - Culture Capital of Europe celebrations. Based on the Susanne Bier film of the same name and with a libretto by Kerstin Perski, *Brothers* was directed by Kasper Holten, and conducted by André de Ridder.

Bjarnason's music has been performed by conductors such as John Adams, James Conlon, Louis Langrée and Ilan Volkov in venues including the Walt Disney Concert Hall in Los Angeles, New York's Lincoln Center, Harpa in Iceland and London's Barbican Centre. Daníel's versatility as an artist has led to collaborations with a broad array of musicians outside the classical field including Sigur Rós, Brian Eno, Efterklang and Ben Frost.

Biography courtesy of Daniel Bjarnason.

THANK YOU!

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Ontario Resonance Finale Concert

**Thursday
November 23, 2017
7:30pm**

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